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its development, and its application
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Allison Forbes .


FACULTY OF EDUCATION.

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THE UNIVERSITY OF ALBERTA

ART EDUCATION - ITS CULTURAL BASIS,
ITS DEVELOPMENT, AND ITS APPLICATION IN
ALBERTA SCHOOLS

A DISSERTATION SUBMITTED
TO THE COMMITTEE ON GRADUATE STUDIES
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FACULTY OF EDUCATION

BY

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The undersigned hereby certify that they have read and do recommend to the Committee on Graduate Studies for acceptance, a thesis entitled "Art Education - Its Cultural Basis, its Development, and It's Application in Alberta Schools," submitted by John Allison Forbes, B.Ed., in partial fulfillment of the requirements for the degree of Master of Education.

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INTRODUCTION

A study of the history of education in the Province of Alberta reveals that in recent years there has been in effect a relatively "progressive" system. There has been a readiness to adopt newer and better methods of education as these showed promise of being more efficient and sounder than those in use traditionally. This is probably more true of Alberta than of any other province. However most educators here would agree that the educational practices and procedures, the facilities and equipment, are still in many cases unsatisfactory.

Among the causes of this situation the most prominent are as follows: the time lag that intervenes between the adoption of a new policy and its widespread and effective implementation, the lack of funds, and (in recent years) the rapidly expanding school population. These factors retard education generally but certainly some parts of our educational structure are more affected than others. This is true even within the subject matter field, where some subjects are more neglected than others. Included among these are most of the non-academic subjects on the curriculum. It is here that the greatest discrepancy is to be noted between educational theory and educational practice. Subjects such as art, music and physical education have suffered greatly, and art in particular has failed to make

the necessary progress that is required to keep it abreast of our present standards in general education.

Along with this condition it is also evident that art is not as well integrated with society as it might be.

Dewey says;

Art is remitted to a separate realm where it is cut off from the association with the materials and aims of every form of human effort, undergoing and achievement.¹

These two conditions are cause for alarm to those interested in art and education.

What can be done to strengthen the influence of art in life? It might be well to consider this problem under several sub-questions:

1. What is considered to be the relationship of art and society?

2. Is this relationship being strengthened by our art education?

3. What steps must be taken for improvement?

The above questions suggest the purpose of this study. In an attempt to find the answers a bibliological approach has been employed. Many sources were consulted and many opinions considered. In connection with art history both historical and critical works were read. Philosophies of art were studied in a search for information on the place

¹ John Dewey, Art as Experience, New York, Minton, Balch, & Co., 1934, p.3.

of art, and art education, in society. For the study of the development of art education, in the second chapter, books on art education old and new were consulted. The chapters on art education in Canada and Alberta drew largely on Canadian writings, including Annual Reports from Departments of Education, Programmes of Study and periodicals. In connection with the last chapters many personal interviews and talks supplied valuable information. Also a questionnaire, given to approximately 280 graduates, added some relevant data to these chapters. During the past three years many schoolrooms have been visited representing city, town and country. Information gained through these visits has also been used.

Chapter I is concerned with the relationship between art and society as observed in periods of great creative activity.

Chapter II deals with the history of art education and discusses the many factors that influenced its development.

Chapter III is a brief study of art education in Canada.

Chapter IV deals with the development of art education in Alberta and its present status.

Chapter V contains conclusions, and suggestions for improvement.

CHAPTER I

ART AND SOCIETY

In this first chapter the interplay of art and society will be briefly discussed, in order to determine the place of the visual arts in our heritage and to discover if possible what conditions in society make for periods of great creative expression.

Before proceeding it should be explained that this study does not intend to enter into any of the involved arguments about what constitutes great art. However since so-called great periods of art will be referred to, a statement regarding the choice of these periods is necessary.

Generally the opinions of critics and historians have been followed in the selection of outstanding periods of artistic production. Since the most reliable criterion for evaluating art is time itself, the periods which will be discussed are time-tested. That is not to say that there is no controversy over the respective merits of great periods of art, but merely to suggest that the ones chosen do, by general consent, stand higher than others.

It is now generally accepted that all ages and societies of which we have record have practised the arts in one form or another. Of these however only the visual arts can be proved to have existed as a form of expression

among prehistoric men. The wall paintings in the caves of France and Spain attest to this.²

A study of the history of art reveals that the quantity and quality of artistic works vary greatly from age to age and from society to society. It also reveals that in some societies there was a small number of outstanding artists who dominated their group. In others there existed a very large number of anonymous artists who were an integral and essential part of their group. Besides the different status of artists in society, art in itself held many and varied positions of importance. Also one can never be certain, particularly in prehistoric art, of the motivation behind the creative activity. This is especially true of primitive art.

As far as historians can determine, the visual arts - painting and sculpture - played a very large role in the life of primitive man. But one cannot be sure whether he exercised his talents as an artist (that is for purely aesthetic reasons) or whether his paintings were created as a means to some other end. There is much to confirm the latter view. Yet many historians feel that although art may have been used in magical ritual there was an aesthetic process involved that was over and above the

² Leonhard Adam, Primitive Art, England, Penquin Books, 1949, p.83.

mere utilitarian value. This is indicated by the qualities that the paintings possess: vitality, vividness and emotive power. These are precisely aesthetic qualities.³

In the development from paleolithic to neolithic art there was a great change not only in style but in production. Whereas the earlier drawings were created by individuals who differed greatly in style and ability, the later age is typified by what appears to be communal work. That is, the designs were executed by any or all members of the society. What phenomena gave rise to this change it is difficult to determine, but it is an interesting subject for speculation, in view of the fact that most art educators today feel that the creative impulse is innate in all men. It may be that we are all born artists but that we are all prevented by something in our society from expressing ourselves and realising fully our potentialities.^{4,5}

On the other hand modern anthropology reveals that the Melanesians of New Guinea have trained artists - some of outstanding ability and whose profession is respected by the community. Here apparently the individuality of the artist is recognized as such and the community itself

³ Herbert Read, Art and Society, New York, Pantheon, 1945, p.11

⁴ Ibid., p.99.

⁵ Ralph M. Pearson, The New Art Education, New York, Harper Bros., 1941, p.5

assumes the role of appreciator. This is a recognition, in effect, of the variability of artistic talents and anticipates the attitude in this regard which is widely held to-day.

Herbert Read finds that there are two basic approaches to art observable in primitive societies, the naturalistic and the geometric. He divides the geometric art in two sections -- according to their purpose. One is produced in response to a functional need - such art is termed hedonistic. The other is produced in response to the spiritual requirements of a community and as such becomes purposive. It has an essentially symbolic nature. The naturalistic art is usually individualistic and is termed expressive or emotive. These three aspects -- hedonistic, purposive and expressive - all relate to one reality in the last analysis. They all spring from the creative impulse and in their essential nature they exhibit in varying degrees aesthetic qualities.

It must be admitted that primitive art is good and bad and the actual motivation behind the work has less influence than one might expect. Unlike European art where the great periods were religiously motivated, primitive art which served religion was often inferior.

In the pueblos of the Southwest of the United States, art forms in pottery and textiles command respect of the artist in any culture; but their

sacred bowls carried by priests or set out on the altars are shoddy and the decorations crude and unstylized.⁶

Today in Africa we have a primitive society which is still producing works of art. A study of these reveals a striking resemblance to that produced in Europe in prehistoric times. We can, by observing the habits and customs of these modern primitives, speculate as to the place of the visual arts in the Old and New Stone Age.

Herbert Read in Art and Society attempts to determine the actual attitude towards aesthetic activity in the African Bushman. He believes that the primitive man does not differentiate his artistic activity as such. It is merely a part of his many activities. But Read goes on to say:

To suggest that the aesthetic impulse does not exist for the primitive because he can by no means be aware of it, is to confuse the fact of consciousness with the fact of existence. All this evidence from the primitive stage of human culture goes to show that the aesthetic impulse is one of the irreducible components of the human mind.....⁷

The above opinion adds some weight to the belief that it is native to man create. If this is true there are of course many significant implications for the educator.

What makes for variations in the quality of primitive

⁶ Ruth Benedict, Patterns of Culture, New York, Mentor Books, 1934. p.34

⁷ Herbert Read, op.cit., p.33

art? Was it conditioned by the nature of the people and their surroundings and general climatic conditions? We would expect an answer in the affirmative. Here is what anthropologist A. C. Haddon says in his book, Evolution in Art:

The conclusion that forced itself upon me is that the decorative art of a people does to a certain extent reflect their character. A poor miserable people have poor and miserable art. Even among savages, leisure from the cares of life is essential to the culture of art. It is too often supposed that all savages are lazy and have an abundance of spare time, but this is by no means always the case. Savages do all that is necessary for life, anything extra is for excitement, aesthetics, or religion; and even if there is abundance of time for these latter it does not follow that there is an equivalent superfluity of energy. The white man who has trained faculties and overflows with energy is apt to brand as lazy those who are not so endowed. In the case of British Guiana it appears pretty evident that art flourishes where food is abundant. One is perhaps justified in making the general statement that the finer the man the better the art, and that the artistic skill of a people is dependent upon the favourableness of the environment.⁸

It seems, then, that this writer believes that a sympathetic environment is one of the more important factors in the production of good art. This belief may be sound enough in primitive societies but we have seen in modern times many situations where the reverse is true. There are many societies today which have leisure and security and yet very little in the way of good art is produced by them. It may be that in the final analysis

⁸ A. C. Haddon, Evolution in Art, London, W. Scott Ltd., 1895, p.9.

we must have a certain type of people growing up in a certain type of environment before we can be sure that a large quantity of good works of art will be created. The logical question follows: What kind of people and what type of environment?

Some writers seem to feel that in primitive societies the desire to create was so strong - so much a part of man's instinctive nature - that, environment aside, men would express themselves artistically in any event. This is not to say that environment is totally unimportant, but to emphasize the human need to create.

Man emerges from the chaotic darkness of pre-history; his consciousness evolves out of fear and loneliness and desire; he forms tribes and societies and adopts various modes of economic production and in the process his soul is swept by those alternations of superstition and joy, of love and hate, of intellectual confidence and humble faith, which transform his life making and unmaking dynasties and nations and civilizations. But throughout all this welter of forces and contradictions of aims the aesthetic impulse is essentially constant. It has these different aspects and sometimes one and sometimes another will dominate a whole epoch. But all these aspects relate to one reality. For the essential nature of art is not given to it by a civilization or a religion but is an indefeasible faculty of man himself -- a certain disposition of sensation and intuition which impels him to shape things into forms or symbols which are aesthetic to the degree that they take on harmonious proportion and rhythm.⁹

It is evident from the foregoing pages that primitive man made art one of the fundamental activities of his society. When man was living close to the earth, when his

⁹ Herbert Read, op.cit., p.42

life was relatively uncomplicated, the urge to create came almost as naturally as the emotions of fear, hate and love. We have perhaps found, however, that although the urge to create is always there, a permissive environment does have a positive effect on the quality and quantity of creative art.

What was the role of the visual arts when man became more civilized, with life somewhat easier and more leisure time available? What part did the artist play in the community? Has the urge to create continued unimpaired?

The old kingdom of Egypt, one of the greatest periods of Pre-Christian art might be a logical point at which to begin in an effort to answer these questions. Here in the valley of the Nile it is not difficult to suppose that environment played an important part in the production of Egyptian Art. The extreme dryness of the desert, contrasting with the flood seasons of the Nile, made the Egyptian forever conscious of the forces of nature. It is then not surprising that these people sought to explain their environment through a religious system. As the Nile renewed itself each year and as Osiris entered upon a new existence in another world, so every Egyptian felt that there awaited him a similar experience of life after death. This philosophy affected the life of the Egyptians and profoundly affected their art. Compared with the Paleolithic man's the

Egyptian environment was, however, a great deal more livable. Thus a comparatively civilized and stable form of society was in existence and the nature of the art produced reflected the life of Egypt. As Eric Newton wrote:

The art of Egypt is always dignified, almost always sensitive, technically superb, hardly ever vulgar, almost never playful or humorous. What it achieves more than any other art is a serene, aloof polished grandeur that survives even the mustiness of a museum setting. It is the perfect expression of a smoothly working inexorable machine.¹⁰

It should be pointed out however that the Egyptian artist was under a very rigorous control, perhaps more so than a commercial artist of today who must produce what his employer demands. Still within these restrictions a great art arose. It should also be pointed out that the art, great as it was, did not necessarily pervade all aspects of Egyptian life, nor was it necessarily democratic.

The Greeks had a very different attitude towards life and this is reflected directly in their art. Their gods possessed human qualities. Their religions consisted of catering to these gods who were apparently not always guided by very high principles or ethics. The Greek people built superb temples to house their deities and these temples have produced the greatest influence on western architecture. It was in their architecture that the Greeks excelled and the style they evolved was admirably suited to

¹⁰ Eric Newton, European Painting and Sculpture, London, Penquin Books, 1942. p.67

the terrain and climate of their country. Never has a society of such small dimensions created such an influence in the world of culture. Barton suggests that Greek art denotes "a race whose leading minds were emancipated from the terrors of darkness, a race not only logical in outlook but also a race that has found, for a time being, a happy and subtle adjustment of body and soul."¹¹ The place of art in the life of the Greeks was very high; in no society was the artist better favoured. However the Greek state, like the Egyptian, was based on a slave-labour economy and this left time for the citizens to contemplate beauty and life about them. One would hope that this social structure is not a requisite for a great culture.

Greek art was not communal in the sense that all citizens participated, but it was communal in the sense that all the citizens were sensitive to good art and possessed highly developed tastes. Because of this the integration of Greek art and life was as complete as one could wish.

Another great period of artistic production was the Romanesque Period (500 - 1000 A.D.). Unlike the Greek and Egyptian, Romanesque art was essentially a communal activity. It is the expression of a people who did not

¹¹ J. E. Barton, Purpose and Admiration, London, Christophers, 1933, p.42.

theorize on aesthetics but to whom the will to create came as naturally as yearnings of the flesh. Behind Romanesque Art of course is the faith of the common man in Christianity. The thousands of anonymous artists placed their skill at the disposal of their religion and almost like living cells the great cathedrals of Southern France grew into a new and essentially spiritual type of design. This period more than any seems to exist as a testimony to sheer creative activity in that there were no outstanding individuals, but merely a people expressing their faith through their trades.

Filled with the eager life that had been restrained for so long a time the French Commune assigned to each person the work for which he was best fitted. It was an association of strong corporations representing every stratum of society, wherein individual temperaments obeyed no other rules than those of the spontaneous harmony we see in the woods -- made up of a hundred trees which plunge into the same soil, are watered by the same rains and fertilized by the same winds. The art, formidable and one that expressed, was born in France and died with it there. It was the soul delivered into its own keeping for the first and last time. The people whom it penetrated with its vitalizing force could accept it and adapt it to their needs -- they could not touch its inner principle without at the same time ruining its national and social significance.¹²

Here was community art at its highest level. The participation of the people was not of course complete in the practical sense by any means, but by their attitudes toward

¹² Elie Faure, History of Art, New York, Harper Bros., 1924, Vol. II, p. 280.

art and their outlook on life they represented a society where art and life were closely interwoven. The youth grew up with their heritage full upon them and yet consciously unaware of it. They adapted themselves readily to the social framework and took their place as a living cell in a living organism.

Nothing in the social and natural expression is foreign to the earth and to the people from which it came forth spontaneously. And the unity of the symphony is the more impressive through the vast number of voices that entered it, for song and prayer, to murmur, to weep, to laugh and to combine the changing melody to the lacework of stone and glass and their rays of light with the intermittent thunder of the bells and with the hum of the sonorous names where the plain song rises and falls.¹³

To look at another period of artistic excellence we can turn to the Age of the Medici in Florence. This was a society very different from the communes in France; in fact it was almost diametrically opposite to it. It was a very rich society but depended for its artistic patronage on the wealthy and powerful families that ruled the individual city states. Few cities have had so many great artists as Florence, "The Cradle of the Renaissance." These artists were by no means anonymous men who worked with the people - they were giants in art and were looked upon as such by the populace. They worked for their rich patrons and were rewarded handsomely for their efforts. As in all similar

¹³ Elie Faure, Ibid., p.330

circumstances the artist's freedom was sometimes at stake. Rich patrons can kill true art by their demands for the mediocre and the familiar. But here in Florence the artists were favoured with a family that knew good art when they saw it and consequently encouraged the artists to produce the best they could. For almost three centuries then the Medici family by their wise attitude and rare sensibility disproved perhaps for the first and only time in history, the theory that big money makes for bad art.

However the people of Florence too were art-conscious and probably were very reliable critics. It is said that they talked of the latest painting of some master as today people talk of the exploits of their heroes of the sports world. This unique situation has seldom been duplicated and it is difficult to see how a similar society could arise today.

One cannot discuss this period without bringing in the religious aspect. Since the paintings dealt with religious subjects, the motivation of a strong faith must be recognized. But whether the influence of the church was more than superficial is open to question. There is a certain worldliness in the art of this period that is not found in earlier works. Indeed some critics feel it is frankly pagan. Also noticeable in this period is the increasing appearance of the artist's personal touch in his work. The

individuality of man is being recognized and it is quite evident in the works of this time. This period looks forward to and anticipates the modern movements in art. At this point it might be well to consider another period of individualism.

The great period of Dutch Art came during the 17th Century hand in hand with the growing wealth and power of the state. The patronage of art was similar to that of Florence but the difference was in degree. The Dutch artists painted commissioned portraits for wealthy clubs and guilds since only in this manner could they make a decent living. Besides these commissions of course the artists did much work on their own and for this the age is fortunate. Because of the strong Protestant feeling in Holland the artists were compelled to ignore religious subjects and thus gave us instead a portrait of Holland itself. Their emphasis of everyday life as a subject opened new vistas for those that followed.

Of all the periods so far considered the artists of this time worked under the greatest difficulties. The Church was no longer a patron. The merchant princes filled this deficiency but did not fill it well. Unlike the Medici these rich Dutch burghers were not cultivated men, and their patronage was limited to portrait commissions. Even the portraits allowed little freedom to the artist and

eventually some gave up commission work and of course the comfortable living that went with it. These artists were then forced to work under the greatest of handicaps: poverty, sickness and ridicule. And yet outstanding works of art were created - perhaps illustrating that art is "one of the irreducible components of the human mind."¹⁴

These are a few of the outstanding periods of art. Some of these periods are characterized by an almost total integration of art and society. In others there is very little connection between the two. And yet with these widely differing backgrounds some of the world's greatest art evolved.

However the questions to be answered are these: is there a pattern to be discerned? Is it desirable to have art and society closely linked or should "art for art's sake" prevail? What are the factors that influence art?

At the outset we are obliged to conclude that the aesthetic impulse is a common factor of all periods and all societies that have been studied. Since prehistoric times man has sought to express himself creatively. This seeking or craving for expression seems fundamental to man's nature. Perhaps this is not surprising but many people today persist in denying it, including unfortunately

¹⁴ Herbert Read, Op.cit., 27.
R. H. Lowie, Primitive Religion, p.260.

many educators. More surprising is the recurrence throughout art history of certain forms that seem to suggest a connection between the works of art themselves. Faure calls this phenomenon the "Spirit of the forms", and Read finds evidence for it in Jung's "collective unconscious" and Freud's "archaic heritage."¹⁵

However this study is not as concerned with the latter point (although it does suggest a deep psychological basis for the creative urge) as it is with establishing the simple fact that "art is the response to a fundamental human demand."¹⁶

Though art manifests itself in all ages, and in all societies, surely the condition of the environment both material and moral affects its quality. The evidence in this regard seems to be positive. Art, to be wholesome and vital, must have a society that is favourable to its existence and beneficial to its development. Italian painting

¹⁵ J. E. Barton, Purpose and Administration, London, Christophers, 1933. p.5.

Physical science which has the advantage and the limitation of dealing with material things can show continuous progress as one new fact is discovered after another, and new facts beget new principles. Art on the contrary reveals and defines those human experiences which in all ages have been more or less similar, though they may vary in range and intensity with corresponding variations in the power of expression.

¹⁶ E. M. Upjohn, Paul S. Wingert, J. G. Mahler, History of World Art, New York, Oxford University Press, 1949. p.3.

and sculpture was better for the Medici. Greek sculpture and architecture owe a great deal to the social conditions that existed in Ancient Greece. Even primitive tribes, Haddon has told us, did better work in the more amenable environments. So although the evidence hardly shows that great art must have a favourable environment, it does suggest that good art can be made better and perhaps bad art can be made good under a more permissive atmosphere. It should also be pointed out that art that is rigorously controlled, however great the encouragement, is often inferior art. It is this very question that makes some culturally minded people apprehensive of government aid to cultural organizations. A deeper study of art history shows that it is rather unlikely that any material or superficial changes in a state will be sure to produce great art or even good art. Certainly an enlightened government and people will help greatly to foster the arts, but one cannot be sure by any means that great art will result. It must be admitted that there are minor examples of government aid which had a beneficial effect on the art of the time. In France in 1648 Colbert established the Academy of Painters during the reign of Louis XIV. The Academy possessed most of the disadvantages associated with such institutions but at the same time in an indirect way it had a positive influence on the Art of

France. Taking a broad view of its effects the Academy gave France an advantage over other countries in painting which has never been seriously challenged.

The W. P. A. project in the United States is another example but one can hardly gauge its influence at this early time. It is sufficient to say at present that most critics feel the murals painted under this scheme were little better than mediocre.

There are many other factors that influence art in our society. Geography has its influence as we have seen. Economic conditions are even more influential. Periods of economic chaos like the Hundred Years' War and The Thirty Years' War have seriously hampered creative activity.

The social structure too has a vital influence. The aristocratic democracies of Greece, we have seen, by their interest in refined cultural matters had a beneficial effect on Greek art.

The influence of religion has always been strong, but in recent years art has been turning away from religion to seek nourishment elsewhere. T. S. Eliot notes this turning away and suggests that culture (he uses the term in the broad sense) will suffer if it does not have a strong faith to inspire it. He calls for a "world culture" to serve as a cementing force to draw nations together.

And without a common faith, all efforts towards drawing nations closer together in culture can produce only

an illusion of unity.¹⁷

The influence of education on art has not been well investigated. There are perhaps two reasons for this. First, education in its present form is a comparatively new force in society. Second, it is difficult to assess the arts of the recent past. Nevertheless despite this lack of research, many writers and thinkers through the ages have advocated a more aesthetic type of education as a means to a more vital art and subsequently to a more enlightened and enriched society. This would seem to be all the more desirous today when the divorce between art and society is so obvious.

Today artists have an abnormal rather than a necessary or integral part to play in society. With this the general concept of art has been narrowed considerably to embrace only what is called the "fine arts", as distinguished from the "useful arts." The large proportion of our present society is divorced completely from the fine arts and consequently our art is hardly an expression of our race or our times. It is only when we look at the Romanesque and Greek periods that we realize how great the breach is today.

Barton comments,

In this age most people persist in regarding art as one isolated aspect of life - a decorative, and in the last resort, an unnecessary appendage of civilization. When the word "art" is uttered, they at

¹⁷ T. S. Eliot, Notes towards the Definition of Culture, New York, Harcourt, Brace & Co., 1949, p.83.

once interpret it as meaning no more than the sum of certain talents or accomplishments specifically labelled as literary or artistic. But if they could only seize the fact that art is not just one aspect of life but rather a way of seeing and treating life as a whole, they would perceive that art is preeminently the true human interpreter of history.¹⁸

In Canada the situation at the present time is more acute than in the older countries. We can justify it partly because we are still in some ways a pioneer country - a new land. The strictly utilitarian must precede the aesthetic in a society such as this. But the time must be at hand when we should come of age. We are now a rich country; surely our former excuses are no longer completely valid in explaining our neglect of art. Blanche Snell writing in Canadian Art says, "Aesthetically we border on being a nation of illiterates."¹⁹

Another writer says,

It is not the Canadian artist who is not good enough; it is the Canadian public which is not good enough for the artists-----What is necessary is a long and wide re-education of the Canadian public away from the barrenness of life based on running nowhere fast, to a realization of the importance and necessity of creative art.²⁰

There are, in Canada, hopeful signs of progress however. Signs which indicate that in some fields art is

¹⁸ J. E. Barton, Purpose and Admiration, London, Christophers, 1933. p.17.

¹⁹ Blanche Snell, Art - "the Cinderella of the School Curriculum," Canadian Art, April-May, 1946, p.125

²⁰ Mavor Moore, Cultural Activities News, March 1951, p.1



reviving. Most heartening is the fact that it is reviving on a broad scale, not merely among a small group of artists. It is basically a "grass-roots" movement and will undoubtedly have a vitalizing effect on Canadian culture. In a letter to Canadian Art E. M. W. Tillyard, Master of Jesus College, Cambridge, recognized this rebirth in the field of painting.

I have recently been visiting Canadian Universities from Vancouver to Halifax: and one of the facts I learnt was the enthusiasm for painting throughout the whole country.... What is so inspiring about that art is that it is not an affair of one or two good artists but a real general movement like Elizabethan drama in England.²¹

This efflorescence of painting represents only one aspect of the condition of art in Canadian society. As far as it goes it is a happy condition and should be encouraged in every way. But little has been done to make art participate in all our spheres of thought and action. This can only be done by allowing all our children to experience the creative, to develop their appreciative faculties when they are most receptive. Returning to Read we find support.

The vast majority (of children) is aesthetically sensitive at birth, and it is what happens to the child in its first years that determines whether or not it will have a capacity for aesthetic expression.....

"And appreciation", we might add.

So the problem eventually returns to education. It is at this point that art education comes under scrutiny.

²¹E. M. W. Tillyard, Letter to Canadian Art, Spring 1949, p.139

CHAPTER II

ART EDUCATION

Art Education as we know it today is a comparative newcomer to the curriculum. Yet in a broad sense art has long been recognized as a necessary factor in education. It is known that the world's great educationists from the time of ancient Greece realized the value of aesthetic as well as mental training.

To begin with, Plato has a great deal to say about art education. The traditional belief is that Plato looked on art merely as a vehicle for transporting moral values. Herbert Read in his Education Through Art²² questions this belief. He suggests that the traditional concept of Plato's theory of education and aesthetics is in error not because of inadequate scholarship on the part of philosophers but because of a lack of knowledge of the meaning of art. Read finds in Plato the recognition of aesthetics as a fundamental thing in education. Plato says that all grace of movement and harmony of living - the moral disposition of the soul itself - are determined by aesthetic feeling: by the recognition of rhythm and harmony. Further he says,

²² H. Read, Education Through Art, New York, Pantheon, 1945, pp.62 et sqq.

The same qualities enter largely into painting and all similar workmanship, into weaving and embroidery, into architecture, as well as the whole manufacture of utensils in general; nay, into the constitution of living bodies and of all plants; for in all these things gracefulness or ungracefulness finds place. And the absence of grace, rhythm and harmony is closely allied to an evil style and an evil character, whereas the presence is allied to and expressive of the opposite character, which is brave and sober-minded.^{23,24}

Herbert Read calls upon Plato to defend and define imaginative education.

The aim of imaginative education is to give the individual a concrete sensuous awareness of the harmony and rhythms which enter into the constitution of all living bodies and plants which is the formal basis of all works of art, to the end that the child in its life and activities shall partake of the same organic grace and beauty. By means of such education we instil into the child that instinct of relationship which even before the advent of reason enables the child to distinguish the beautiful from the ugly, the good from the evil, the right pattern of behaviour from the wrong pattern, the noble person from the ignoble.²⁵

Plato realized in the last analysis the paramount importance of aesthetic laws in their application to education.

Aristotle's theory of art does not specifically include education but it reveals a broad understanding of the arts, and he does refer to their importance in our daily life.

The teachings of Plato and Aristotle were furthered

²³ H. Read, loc.cit.

²⁴ Plato, Republic, translated by Jowett, London, Clarendon Press, 1888, p.

²⁵ H. Read, Op.cit., p.60

by such great thinkers as Rabelais, Montaigne and especially Comenius. The latter stressed the importance of the senses in the learning process. Thus he urged that the child learn by acquaintance with actual objects or if necessary through pictures of objects. This was not strictly art education but Comenius was interested in that too. Therefore the subject, art, is included on the curriculum of his classical school. Comenius was one of the first "sense realists" and his influence added much to the popularity of the theory. This theory arose as a reaction against the severity of the old "bookish" methods. It stressed, as its title implies, an approach to reality or learning through the senses.

In the Seventeenth Century the English philosopher John Locke advocated training of the senses. He derived something from the sense-realists, although the theory was now slowly evolving into a sort of empirical or scientific method. Locke influenced many other thinkers, among them Rousseau. Rousseau was more extreme in his views than most of his contemporaries. He strongly believed in freedom and flexibility and it is interesting to note that he include the manual arts as one of the activities in which a child should indulge.

Other men making contributions to the existing thought in this regard were Salzmann, Pestalozzi, Herbart and

Froebel. All of these educators advocated the training of the whole child and recognized the importance of developing the spiritual and imaginative life of the child as well as the purely intellectual. They stressed the value of development through sense perception as against time-honoured and formal study of grammar. These men revolted against the theory that education is a purely intellectual discipline. They maintained that the important thing in education is the development of all human powers, physical, mental and spiritual; and that hand and eye training is as important as the study of Latin and Greek. These theories at last influenced educators and gradually the emphasis began to change.

Art, however, did not become an immediate addition to the curriculum. The history of art education itself is not a long one. It is only recently that art has become generally accepted as one of the fields of activity and study in the curriculum of our schools. A study of its progress from its first appearance on the curriculum reveals that its adoption was first advocated for reasons that are today considered hardly complimentary.- for example the way of thinking that regarded art more as a training or coordinating of the hand and eye than as a subject with any intrinsic value for the student. With this attitude towards art education widespread, it is not difficult

to imagine industrialists and manufacturers displaying a great interest in having art taught in the national schools. Particularly was this true of England where these men were largely responsible for the introduction of art - or drawing, as it was more properly called - into the schools. They felt that the school product would then be better equipped to take his place in industry not only as a draftsman and designer but also as a skilled worker who knew how to use his hands and eyes. This was a very ignoble beginning for art education, in view of our conception of it today, and it has had its effect in governing to some extent the progress of this subject in subsequent times.

It was in Europe that art was first considered as a worthwhile part of the curriculum. However at the outset it was not included to any great extent on the programs of the schools.

In 1835 the British Government appointed a Select Committee to inquire into the best means of extending a knowledge of the Arts and of the Principles of Design among the people of the country.

In this report it was stated that it would be an excellent thing both for the artist and the consumer of works of art, to make art to a certain extent, part of elementary national education.²⁶

²⁶R. R. Tomlinson, Picture Making by Children, London, Studio Publications, 1934, p.13

This of course meant little because it was not until 1850 that art was actually included on the curriculum. Also it must be remembered that the state-aided schools in Britain at this time were only a small fraction of the total number.

At this time art had also been introduced as a school subject into Germany and Switzerland.

In 1842 Ireland had recognized the value of linear drawing in its relation to other school subjects such as geometry, geography, mensuration and so forth. Also it is known that drawing had been introduced in certain schools of Belgium and Holland.

It is interesting to note that in the New World as early as 1749 Benjamin Franklin associated drawing with writing and arithmetic in his Hints for an Academy.

But art education as we are disposed to recognize it today did not begin with the simple introduction of drawing into the school curriculum. Although many philosophers seem to have rightly recognized where the true value of art education lay, nonetheless in actual practice art education was more allied to training of the motor abilities than to a development of the child's creative powers. Froebel, for example, well over 100 years ago recognized the basic principles of art education and approached the teaching of art much as present day art educators are

inclined to.

Singing, painting and modelling then must early be cultivated by the schools as essential elements in a complete human education and not to be left to chance or fancy. This not with aim of making some sort of an artist out of every pupil, still less of producing artists in general - which are indeed mutually destructive aims though in a sense the former is true of everyone - but with the simple and explicit intention of securing for each pupil a complete development of his nature that he may be conscious of its wealth of interest and energy, and in particular may be able to appreciate true art.²⁷

The teachings of thinkers like Froebel were largely ignored at the time, and art remained "training for skills." No one appears to have looked into the qualities that make up a work of art in an endeavour to evolve a proper approach to art education. Not only were writers ignored, but the great works of art that forms our heritage were also ignored - or perhaps merely misunderstood.

There are several likely reasons for the ignoble beginnings of art education.

First, it was unfortunate that art education was being introduced under the shadow of the eighteenth century art. This period of art was one which stressed the superficial and ignored the more profound and lasting qualities in a work of art. Outside of the field of music the eighteenth century was not a creative period.

²⁷ Froebel, Chief Writings on Education, edited by S. S. Fletcher and J. Welton, London, Edward Arnold, 1912, p.154.

In general art tended to be artificial and conventional, bowing to the whim and dictates of the privileged classes.²⁸

These conditions led art teachers and their pupils into the field of "naturalism" and consequently away from true art.

It must also be remembered that as yet the camera had not arrived to obviate the apparent necessity to transcribe nature as accurately as possible.

Another reason which has already been hinted at is the demand for skilled artisans that arose with the advent of industry. Here there was little need for imagination since the reproduction of works by the artist craftsman was accomplished with the machine - the worker playing only a minor role, - but nevertheless one that required a good deal of motor skill. Tomlinson says,

In view of this situation, it is not surprising that the course of art study at first drawn up for use in schools in general was systematically and methodically arranged, and depressingly lacking in imagination and understanding.²⁹

There was another resultant of this factor which had its effect on Art Education, although it was longer delayed. Because there was no longer much aesthetic satisfaction in his work the industrial worker had to find relief in his leisure time activities. This only seldom

²⁸ R. Freeman Butts, A Cultural History of Education, New York, McGraw-Hill, 1947, p.325.

²⁹ R. R. Tomlinson, Children As Artists, London, King Penguin, 1947, p.10.

led to art, but there did arise an attitude that work was a drudge, and leisure was much to be desired and enjoyed. This led in turn to many passive forms of recreation which even today, and perhaps particularly today, have a very great attraction for the working world. Art was not playing a very important part in their lives. It now came to be regarded as a "cloistered virtue" and there was some doubt that it was even a virtue.

Interest in art became associated with the "high-brow" or the wealthy or socially superior class. It has for this reason become suspect among the great majority of the people - particularly in the Western World. Art also attracted dilettantes among the newly rich and those who thought it fashionable to be "arty", further separating arts from the general public. Art then was commonly regarded not only as a leisure interest but as a mark of wealth and of cultural and social superiority. This has always been true to some extent because fine artists have usually been dependent on wealthy patrons for their support. But the advent of the machine and the decline and disintegration of folk art among the people have made the upper strata of society almost solely the guardians and protectors of art.

Another movement that was in some ways tied up to, or grew out of the foregoing conditions was the cult of "art

for art's sake". There is no definition that aptly explains this movement. There seems to be disagreement as to the philosophy this cult advocates. But basic to the "art for art's sake" idea is the attitude that art is a phenomena separated from life; that only thrives in the rarified atmosphere of an "ivory tower". The creation of beauty is a worthy activity merely for its own sake. This came about, suggests Robert Hilpert,³⁰ because of the aforementioned loss of the folk arts on the one hand and the patronage of the wealthy on the other. Art was being collected and stored in Museums and private homes and was becoming separated from the original environment in which it was created.

Thus they, (works of art) have become detached from the life of their own time and environment and have become precious specimens of "art for art's sake", without indicating the political, religious, economic and social factors that influenced or determined their form.³¹

This vogue had a direct influence on art education in establishing the "training for skills and techniques" as an objective.

John Dewey in Art As Experience also refers to the forces that have put art on a pedestal outside of and apart

³⁰ R. Hilpert, N.S.S.E. Fortieth Yearbook, Bloomington, Illinois, Public School Publishing Co., 1941, p.448.

³¹ loc.cit.

from our normal experience. He attempts to show that the agencies that have been responsible for this condition are not inherent in art itself" but arise because of specifiable extraeneous conditions.³²

Th Art Academies of the time constituted one line of influence. Whether or not their methods made artists out of their students, their influence on art education was patently bad. There was apparently little recognition or little desire to recognize that the art school student and the public school student were extremely different problems.³³ The viewpoint of the Art Academy was based on authoritarianism and imitation, the authority and the imitation of the old masters and the artists of the times; composition and individual or imaginative conceptions came for the most part last or not at all. The student accomplished the prescribed exercises in the prescribed manner; skill, technique, and realistic appearance of product were considered the most important values.

The academic tradition with its interest in the product and with its stress on authoritarianism, imitation, naturalism and technical proficiency had a strong influence on art teaching. This tendency with minor variations,

³² J. Dewey, Art As Experience, New York, Minton, Balch & Co., 1934, p.10.

³³ Commission on Secondary School Curriculum, The Visual Arts in General Education, New York, D. Appleton-Century Co., 1940, p.3

spread through the schools and persisted for many decades as the controlling factor in art teaching. In fact this philosophy is still in practice today in many of our schools. It would not be rash to say that most of the art teaching in Alberta is colored by this philosophy.

There was, however, a shift of emphasis near the latter part of the nineteenth century which did affect some areas greatly, and, to a lesser degree, art education in general.

It was at this time that impressionism began to have some influence on the world of art and art education. Artists now became engrossed in the objective and natural world. They studied the effects of light on colour and a variety of natural phenomena. In a sense they were scientifically pursuing realism in colour and lighting. This of course was characteristic of the times, which were becoming more and more interested in the scientific approach. It was of course further encouraged by the advances that arose from the Industrial Revolution. "In an age of growing faith in science, art too had scientific interest and sanction."³⁴ Out of this came what we call the formal trend in art education, since it stressed formal methods of achieving results.

³⁴ Ibid., p.5.

In "The Visual Arts in General Education"³⁵ it is suggested that this development came hand in hand with the theory of Herbartianism in general education which advocated five formal steps. The implication here was that teaching could be condensed to formulae which would apply in all situations. In art coincidentally there was the stress on formulae for design, colour, composition etc. Laws of perspective were emphasized. Children at this stage were encouraged to make value scales, color charts and conventional borders illustrating design principles in the belief that they were acquiring a knowledge and a respect for these things.

In our Twentieth Century there developed another important movement in art - the school of expressionism. The term itself is often misused and no longer can be accurately applied. Cheney the historian terms all modern art "expressionism", whereas Herbert Read looks on expressionism as merely one aspect of many movements in modern art. Perhaps the use made of it in this paper will be closer to the narrower sense with which it is employed by Herbert Read.

Expressionism as a trend in modern art was led by such men as Matisse, Rouault and Derain in France, and

³⁵ Ibid., p.7.

by Van Gogh in the Dutch School. Edvard Munch was foremost in the school of German expressionists. Herbert Read contends that expressionism as an approach to painting is not new and points to old masters such as El Greco, Brueghel, Bosch and Grunewald as exponents. It is difficult to agree that Brueghel and Bosch are expressionists, but one can agree that expressionism in a mild form has appeared in traditional art. Certainly the influence of expressionism in the last fifty years has been powerful. One definition of this movement is simply an "outward demonstration of inner feelings."³⁶

In North America the doctrine of rugged individualism held sway particularly in the business world. The individual was paramount and his particular interests and desires were held sacred. Thus expressionism in art had its counterpart in the business world. However it did not actually appear as an influence in American schools until the 1920's, and then it came largely as a result of the work of Franz Cizek.

Cizek in his school in Vienna had developed expressionism in his teaching a few years before with good results. It was his discovery that children have a scheme of their own with which to express themselves that gave art education its great impetus in Europe and eventually

³⁶ H. Read, Op.cit., p.101.

in America. As in all movements there was an extreme group who looked upon complete freedom of expression in every field as something sacred. The child was to be left completely unhampered and his resulting work regarded as precious.

In general education at this time there were some evidences also of a passion for self-expression in this same sense. This came in part from Froebel and other mystical influences, in part from misunderstanding of the doctrine of interest as expounded by Dewey, and in part from fear of the evils of suppression as discussed by Freud. But except for a few sporadic instances expressionism never took hold of general education. It did however enter into Art Education in a thorough-going way.³⁷

It is pointed out that this doctrine of self expression had at least one outstanding and important value. It recognized the child as an individual. In this respect it paved the way for learning much about children's interests and potentialities.

However, in many instances the theory was misapplied. Freedom came to mean anarchy. Some teachers interpreted the principles of free expression to mean total neglect of the child. The teacher they thought was a mere figurehead who dispensed materials. This laissez-faire attitude had other undesirable results which did not appear until later. It became for some students an escape from reality. In other cases it encouraged egocentric habits. Unfortunately

³⁷ Commission on Secondary School Education, Op.cit., p.7

too some teachers, even as in the old formal method, prized the product too highly and they sometimes encouraged the child to paint in an immature manner rather than to develop in a natural way. Nevertheless the step towards self-expression was in the right direction, and the pendulum of emphasis swung from the subject to the child.

Today, backed by the large fund of information gathered through research, psychologists are able to tell us a great deal about the child's creative and mental development. Art educators have profited by this knowledge but it is only recently that they have been able to substantiate their theories and assumptions that psychologists have carried out. In her book Fine Arts for Public School Administrators, Sallie B. Tannahill says:

Today art is no longer a 'fad or a frill' but has taken its place as a valuable and integral part of the school program. To the "science" of living we sorely need the addition of the "art" of living.³⁸

This book was published in 1932, and the tone of it implies that art has arrived, that its place on the curriculum has been established. Unfortunately this is not generally true. In most of the public's mind, and also in the mind of a great many teachers, art is still considered a 'frill or a fad'.

This situation is particularly true in Canada. Seldom

³⁸ S. B. Tannahill, Fine Arts for Public School Administrators, New York, Columbia University, 1932, p.v.

is art recognized as fundamental. John Dewey has said, "The arts represent not luxuries and superfluities but fundamental forces of development."³⁹

Herbert Read goes even further: "...the claim I put forward for the place of art in the educational system is far-reaching. Indeed the claim is no less than this, that art widely conceived should be the fundamental basis of education."⁴⁰ It was Bernard Shaw who said, "I am simply calling attention to the fact that fine art is the only teacher except torture."⁴¹ There are many other educators who do recognize that art must have a prominent place in our education, but even when their claims are not as strong as those just quoted, they are still largely ignored. Perhaps Read's view will have the most effect because it goes deeper than most. His is a reprimand to society as a whole.

Our particular trouble in this air-conditioned nightmare that we call a civilization, is that we have lost the very notion of cultivating the senses until butter-fingered and tongue-tied, half-blind and deaf to all nervous vibrations, we stumble through life unaware of its most appealing aspects, lost to its intensest joys and communions. Frustrated and brutalized, we drift between the boredom of peace and the self-inflicted wounds of war and dismiss as lunatic those few quiet voices that speak of love and beauty and of the renunciations we must accept, of power, wealth and pride, if we would have the influence of beauty and love

³⁹ Ibid., p.ix.

⁴⁰ H. Read, Op.cit., p.71.

⁴¹ H. Read, Ibid., p.v.

prevail in our lives.⁴²

The consensus among most art educators today seems to point to the belief that art is still being neglected in general education. The neglect is two fold. First a simple attitude of indifference to art as a school subject, this being most prevalent in newer areas where there is a distrust of anything not utilitarian; and secondly where art is given adequate time and attention it is very often the old formalized type of art education.

Present-Day Trends

Art educators themselves have not been neglecting art and their research has added much to our knowledge of the subject. As in other fields of education, art education recognizes the needs of the child first and the subject matter second. One can for most purposes disregard the exponents of formal art education. Either they do not write a great deal or there are few of importance. The modern view reveals a preference for the "child-centred" approach.

There are of course differences within this modern approach. There are on the one hand educators who although paying lip-service to free-expression still

⁴² H. Read, Grass Roots of Art, New York, Wittenborn & Co., 1946, p.37.

believe that formulae and strict rules are necessary to teach the child art. There are others who hold the child's will as sacred and seem to subscribe to a sort of anarchic view towards art education.

Following are some of the attitudes of a few of the more prominent writers on art education. Pearson summarizes in the following statement some of the goals of art education:

...development of the design sense and its application to pictures, sculptures and things of use.
Adventure of the spirit, experiment, new experience.
Creation. Expression both of the self and of external reality. Application of the creative mind and the sensitivity to design to life and environment.⁴³

Nicholas Mawhood and Trilling in Art Activities in the Modern School suggest that creative self-expression is the first objective. Since in all their objectives these authors feel that the child is the important factor, everything is related to the child.

In The Visual Arts in General Education a book that represents the thinking of some of the most prominent educators in the art, three concepts are suggested: ⁴⁴

1. The most important concern is the growth of personality.
2. Art experiences are the right of every person.

⁴³ R. M. Pearson, The New Art Education, New York, Harper Bros. 1941, p.11

⁴⁴ Committee on Secondary School Education, Op.cit., pp. 15 et sqq.

3. Art should be an inherent element in the total living drama.

These concepts are supported as follows:

...the aim of art education in the secondary school is to further growth of individuals in rich enjoyment and effectiveness, and to encourage them to create a society where such living is possible for all.⁴⁵

This point of view, it is explained, was arrived at or rather grew out of developments in psychology and educational theory and out of changes in the social situation.

Along with the attitudes expressed above we have those of Herbert Read and Viktor Lowenfeld. These men, who have been mentioned already, both believe that art is a fundamental subject. Indeed, Read believes the "aesthetic approach", as he calls it, should be applied to education as a whole. But it is the method that these educators advocate that sets them apart from others. They have studied psychology and have learned as much as possible about the child's needs and abilities at the different stages, and have graded the work appropriately.⁴⁶

The work of these men along with that of Tomlinson and several others had given modern art education a sound psychological foundation upon which to construct a better

⁴⁵ loc.cit.

⁴⁶ Art education cannot overlook the great contribution made by psychology. It is enormous and has helped to explain many facts about the child which every art teacher should know.

approach. This foundation can be easily understood by any teacher who is interested, and therefore it has a unique contribution to offer. In the past we have been confronted with books written by teachers of art who have been exceptional individuals. It was impossible for the average teacher to adopt these inspired procedures and gain the same results. Now however, with the large amount of information available to teachers in some of the modern texts, art teaching has become less dependent upon the inspired artist-teacher, a rare individual, in any event.

The foregoing represent the main tendencies in Art Education today. They are based in part on the assumption, which seems substantiated in Chapter I, that all people have in them the power to create and appreciate and should be given opportunities to exercise these powers. As someone has said 'Artists are not special kinds of men but all men are special kinds of artists.' It is further generally agreed that it is not the main duty of art educators to produce great artists working in a cultured society. But perhaps by giving all our people a chance to develop aesthetically we will have a more sensitive society capable of strengthening the influence of beauty in our life. Art educators feel too that most important of all is the need to bring art and society closer together.

CHAPTER III

ART EDUCATION IN CANADA

Art education in Canada has generally followed trends in other countries. Influences from Great Britain and the United States were noticeable. This situation is not surprising and was consistent with general education as a whole. Today, although we are somewhat behind older countries in our attitudes and our methods, we are improving slowly and the general outlook is one of hope.

Ontario is perhaps the best point at which to begin this brief study. It was Egerton Ryerson who initiated and promoted the first art programme in Ontario schools. In 1850 the drawing course consisted of map-making and Ryerson obviously felt the programme needed broadening. He studied European and American methods and eventually based his courses on what he had picked up abroad, but he was not at all encouraged by the results which for years appeared much the same as before. Drawing books were introduced in order to improve the course but they only served to make it more rigid and mechanical. This type of drawing became known as "Linear Drawing". The actual practices in the schools changed very little, but art schools and art courses for teachers were being established and the teachers were better trained, if only in the skills. Even after 1900 the teaching of art as a technical skill

was still in vogue. This point of view remained until after 1920 when Arthur Lismer, one of Canada's great painters, became educational supervisor at the Art Gallery of Toronto. Dr. Lismer's contribution to art education did much to change the thinking and practice of art teachers in the Ontario schools. He discarded the old stereotyped manner of teaching and developed a new approach based on the needs and abilities of the child. Lismer became well known in educational circles and he travelled widely helping to set up other systems. He spent some years in South Africa organizing and teaching. His methods were introduced there and have since proved successful. Ontario was fortunate in such a man.

The effects of Dr. Lismer's teachings are to be observed in the 1937 Programme of Studies for Ontario. This publication gave official sanction to many of the contemporary developments in art education.⁴⁷

Because of men like Ryerson and Lismer, Ontario was ahead of most of the other provinces in art education. However the evolution of art education in the newer areas was much the same despite its slower development. Most provinces today are on an equal with Ontario, but it would be wrong to suggest that all were so.

⁴⁷ C. D. Gaitskell, Art Education in the Province of Ontario, Toronto, Ryerson Press, 1948, p.6.

Blanche Snell in a recent article in Canadian Art⁴⁸ describes the conditions which obtain at present in Ontario's art education programme. She feels that Ontario can be regarded as typical of what is going on in art education in Canada.

Miss Snell first deplores the situation that results when forty-odd students are put into one room and exposed to art. These rooms usually have no opportunity for lab work of any kind; no materials or tools which are likely to give satisfaction in arts and crafts to an adolescent. Nor, she continues, is there any opportunity for him to learn to appreciate contemporary art or the art of the past. The child in Grade IX is often being taught by a person whose own school training in art ended with Grade VIII or IX.

The teacher's sole qualification for teaching art is a degree in languages, mathematics, science, or what have you, plus two or three summer courses in arts and crafts.⁴⁹

The results of this situation are of great significance. We Canadians grow up having made few choices in our school life between what is good design and what is bad design; between what is beautiful and what is ugly. Our taste and our appreciative faculties have become

⁴⁸ Blanche Snell, Canadian Art, April-May, 1946, pp. 125 et sqq.

⁴⁹ B. Snell, *Ibid.*, p.125.

atrophied through lack of use. We depend on others for our decisions. Magazines flourish that tell people what they must buy; how they must decorate their homes; what clothes will suit their personality. We most of us are timid when called upon to state our preferences and we begin all our choices of paintings with, "I don't know what is good art, but I know what I like." This is typical of the defeatist attitude that most of us exhibit when called upon to use our eyes for the contemplation of a work of art. In this sense we are not individuals. We have as a nation been deprived of the right to create and appreciate in our own way. This is surely one of the cultural tragedies of our time. Furthermore art is so lowly regarded and so little emphasized in our curriculum that students proceeding to institutions of higher learning seldom consider it for further study, whereas we have many examples of teachers who are continually glorifying pursuit of the sciences, languages and mathematics as worthwhile fields of endeavour. Art is not allowed to make its appeal and for that matter there is no one to state its case adequately. "The bitter truth", as Snell puts it, "is that here in this country art is not recognized as of major importance in the future life of our citizens. Its permanent values are not known."⁵⁰

⁵⁰ B. Snell, Ibid., p.126.

Recently the Department of Education in Ontario has made provision for art to be taught to the end of Grade XII and the certificate which is required for University entrance may include art. However, in Grade XII which is really a year of preparation for University entrance there is no art offered.

The situation in Ontario schools has been discussed; following is a brief indication of the amount of art taught in the secondary schools throughout Canada.

Prince Edward Island - "Free hand Drawing" to the end of Grade XI is compulsory. No art beyond Grade XI.

Nova Scotia - Art is not compulsory in any grade, nor recognized for entrance to universities. Under certain circumstances it is recognized for High School Certificate, if studied privately.

New Brunswick - Not taught in the secondary schools.

Quebec - French Catholic: One hour of drawing a week obligatory in Grades IX and X, and in XI except in industrial and commercial courses.

- English Catholic: One hour of drawing a week obligatory to the end of Grade XI.

- Protestant: Arts and crafts optional in all grades and accepted by McGill as an optional entrance subject to some courses.

Manitoba - optional in Grades X and XI of general

courses only. Curriculum to be revised within the next two years.

Saskatchewan - Optional in all grades but not accepted as entrance qualification by university or any college.

British Columbia - Elective for all grades. A diploma from a recognized school of art accepted in place of certain academic subjects for entrance to normal school.

Alberta - Two courses are general electives for Grades X, XI, XII. One unit is required for students planning to attend the Faculty of Education.⁵¹

More will be said about the Alberta programme in the next chapter.

The feeling of hopefulness that gives Canadian art educators their enthusiasm, sometimes gives way to impatience. The general tenor of recent articles, such as Blanche Snell's is one of criticism. Another writer is worth quoting.

Those of us, who bear witness to the hunger for self-expression and the longing for creative experience in our youth, still find colleagues, who believe all this to be a frill, and guidance experts, who have had no art experience whatever, and we still find inconsistencies in the programme where children who learn sewing or woodworking or modelcraft get no introduction to designing or the chance to develop any awareness of line or form.

Most of the children we teach in our art classes will never be artists of prominence. Many will never use a brush again; but all will have to face decisions

⁵¹ B. Snell, Op.cit., p.127.

and all will have to form conclusions. The unfolding of such artistic abilities needs acclaim and appreciation so long as the opportunity to exhibit publicly is only given to the talented and great, just so long will art remain on a controversial pedestal and never reach the heart of the masses who have no comparable experiences that touch their everyday life.... The young artists deserve encouragement. The public deserves the experience of enjoying the work of the schools; the cause for creative education and the furtherance of human understanding deserve a larger place in our public education and the curriculum planning for a new world.⁵²

This passage reflects the thinking of many Canadians who care about art and education. They feel that only in isolated spots and on a small scale is Canadian education getting the most out of art. Our public is still unable to make sound choices in design, in architecture, in town planning and in appreciation of fine arts. The vast majority is still indifferent.

Art education in Canada has not yet made its contribution, and will not until a more benevolent attitude on the part of educators and the public, is forthcoming.

⁵² G. Paige Pinneo, High School Students Design Textiles, Canadian Art, Autumn 1948, p.22.

CHAPTER IV

ART EDUCATION IN ALBERTA

Generally speaking, art education in Alberta has followed the pattern set elsewhere in Canada. The same stages of development have been gone through and the same difficulties have been encountered.

As in other provinces, art in Alberta was first thought of as map-drawing, and later as drawing exercises where many forms were practised until the pupil attained some proficiency in reproducing them. Most teachers regarded art as drawing alone, others included colour as an area worthy of study. Much time was spent teaching children to draw many and varied forms. These forms were broken down into simplified geometric shapes and the child was told to construct the form by building on these shapes. Constant practice was stressed and teachers demanded a certain standard of excellence before recognizing the student as a success in the course. The process through which the child went to draw these forms was immaterial, the forms themselves served as an indication of the worth of the course. Many books appeared, purporting to help the teacher plan an art programme. Most of these books were primarily concerned with drawing instructions to the teacher and pupil, and left little to the imagination. For example, in one such text which has been used in Alberta we read the following:

"A hectograph copy may be traced over to familiarize pupils with the form. The figure may be cut out - draw-

ing line by line, on the blackboard."⁵³

This example is taken from the section dealing with primary pupils!

Until recently the art programmes in Alberta schools were based on some such philosophy as that indicated above. There were minor improvements year by year, but the most important changes were relatively recent. In 1936 the whole art course was revised and brought up-to-date. Again in 1950 a new bulletin came out for the Elementary school which included the best of contemporary methods.

To obtain a clearer and more accurate idea of the past in Alberta's approach to art, a look at some of the past programmes as described in the Department of Education's Annual Reports is worthwhile. In the first Programme of Studies which is included in the 1906 Annual Report,⁵⁴ we find reference to the art course or "Drawing" as it was called.

"Drawing is to be taught as an added means of expression. Pupils are to draw in blank books after observing the type solids and objects."

This statement is typical of the art teaching of the time, where teachers spoke of expression in art, but by their methods seemed to deny it. Investigating further we can obtain a fairly accurate picture of the art education of this period in Alberta. Following are the actual suggestions given for the

⁵³W. P. Weston, A Teachers Manual of Drawing, Toronto, Thos. Nelson & Sons, n.d., p. 19.

⁵⁴Annual Report Department of Education of the Province of Alberta, Edmonton, 1907, p.90.

different levels from Standard I to Standard VIII:

Standard I

Teach the following forms as wholes from type solids and objects:

Sphere and similar forms, natural and artificial, e.g. ball, marble, apple, tomato, cherry, lemon etc.

Cylinder and similar forms, natural and artificial, e.g. pencil, bottle, spool, pint measure, cup, rope, ladder, mallet etc.

Cube and similar forms, natural and artificial, e.g. box, chest, basket, inkstand, lump of sugar, etc.

Teach their parts -- surfaces, faces, edges and corners and the relation of these parts. Compare them.

Illustrative sketching in connection with nature study.

Standard II and III

The work of Standard I and the following:

The type solids bisected and studied as new wholes.

Hemisphere and similar forms natural and artificial, e.g. half an apple, dish, bowl, cap, oil can, etc.

Half cylinder and similar forms natural and artificial, etc. band box, coin etc.

Half Cube, square, prism, right-angled triangular prism and similar forms, natural and artificial, e.g. box, trunk, car, roof of a house etc.

Teach their parts -- surfaces, faces, edges, and corners and the relation of the parts, Compare them.

Teach geometric figures -- triangular, square and rectangle from the solid. Draw objects based on these figures e.g. pennant, envelope, door, cross, flag etc.

Illustrative sketching in connection with nature study.

Standard IV

The work of previous standards and forms derived from the type solids by variation.

Spheroid, ellipsoid, ovoid and similar forms natural and artificial, e.g. lemon, cucumber, watermellon, egg, pear, strawberry, vase etc.

Cone, erucular frustum and similar forms, natural and artificial, e.g. cupolas, pyramids of Egypt, basket etc.

Draw from the solids, the geometric figures, circle, ellipse and oval and learn the terms circumference, diameter, radius, arc, centre, focus, axis. Draw objects based on these figures e.g. target, circular window, hand mirror, eye glass, horse shoe, padlock, fan, spoon etc.

Illustrations in connection with other studies.

Standard V

Representation, construction, decoration as in Prang's New Graded Course in Drawing for Canadian Schools, Books I and II.

Drawing obligatory in this standard.

It is obvious that in a program such as the foregoing, the child was considered merely as an imperfect adult, and the graded drawing lessons were supposed to improve his skill. There was little or no recognition of the fact that the child develops through different stages and that at each stage the child is a different person. These attitudes were consistent with art education in general. In Ontario, Gait-skill describes the approach as "Linear Drawing" and deplores the lack of truly aesthetic qualities in the program. In this period the most important equipment an art teacher could possess was a set of artificial models of many geometric shapes. We find in many Alberta schools today the same spheres and cubes that were used and are still being used in an endeavour to make the child a competent draftsman.

The program did not change a great deal in the years immediately following 1906. In the 1912 Course of Studies, as described in the 1912 Annual Report,⁵⁵ we find Drawing included in all the grades from I to VII, and further we find it is an examination subject. Included in the Course of Studies for this year was a Manual Training and a Household Science course. These

⁵⁵ Annual Report, Department of Education, Province of Alberta, Edmonton, 1912, pp. 81 et sqq.

courses were supposed to be offered in all grades in the Public Schools. This addition to the programme was a step forward indeed, and although it was hardly recognized as another course in art, it was in effect a recognition of the fact that work in three-dimensional media had some value for the school child. More will be said about this course later in the chapter.

It has been pointed out that the drawing course had still much the same approach in the 1912 course as it had when the province was first established. There were however indications that a new type of thinking was influencing those responsible for the art or drawing course.

The object of the course is to develop ideas in masses, lines and colours, to increase the capacity of the pupils for the enjoyment of art, and of nature through art; and to develop taste and accuracy in industrial work.⁵⁶

Despite this statement of the object of the course, a study of the content reveals much attention being paid to skills and little to expression. In Grade I we find the following content to be taught:

Representation Illustrative Drawings: free illustration related to the child's experience and to stories. Common objects such as fruits in line and mass. Simple landscapes. Object drawing.

The Sphere and the cylinder.

Decoration - Border using for repetition geometric figures, square, circle, etc., and simple conventionalized natural forms, booklet, valentine.

Colour - Study of standard colours. Use in design and in representation.⁵⁷

The courses in the higher grades progressed to more

56 Ibid. p. 115

57 Ibid. p. 116

difficult and complex ideas but differed little in the general approach.

The manual training and household science courses were developed for the boys and girls respectively. Further in the manual arts, the programme for city schools differed from that for rural schools. The reason given for this was described in 1912 Annual Report:

The rise of manual training as a school interest has come primarily from the need of balancing up the work of the city schools by some kind of motor exercise and training, and such courses as have been adopted relate chiefly to urban schools. It would appear desirable to give recognition to this type of training in all schools. The general training, however, of the country pupil in judgment and practical resource from outdoor occupation makes an elaborate course unnecessary.⁵⁸

However there is a course laid down for country schools and it must have had some real value.

It is probable that these courses in manual training had as much freedom of expression in them as the art courses themselves. In the drawing course the standards were high and the strict attention that was paid to representation cut self-expression to a minimum. In the manual arts, although it was necessary to consider the utilitarian value of some of the objects constructed, nevertheless the discipline within the subject was probably not as strict as in drawing. If this is a likelihood, then the manual arts programme was indeed worthwhile.

58 Ibid. p. 121

An idea of the programme for city and town schools can be gained by a look at the Grade V course:

Advanced Cardboard Works - Construction in heavy bristol or millboard (old shoe boxes). Covering and binding boxes, trays, folios, blotting pads, etc., with marble papers, end papers and binding linen. Relation to industry and history of materials used.

Reed and Raffia - Varieties of stitches, as Peruvian West African, Nigerian, Samoan, Frefian and Pinan, reed basketry. Raffia knotting.

Clay and Plasticine - In this and the more advanced grades - used as an aid in Geography and Art. Free modelling.⁵⁹

One can detect in this course the influence of the industrial world, which sometimes felt, particularly in England and in the Eastern provinces and states, that the schools main function was to provide workers for it. This attitude should not have influenced the early school program in Alberta at this time, but because of our dependence on the east for many things, it seemed not unnatural to adopt their approach to art education as well.

At this point in the history of art education in Alberta there was an admirable interest in a form of manual training or what we now call crafts. Today we apparently do not regard this sort of thing as highly, for it is no longer a separate course. Actually the art course was supposed to take over the place served by manual arts, but it did not have the time to do both well. Art teachers today look with envy at the time when there were in effect two art courses on the curriculum and wonder why these courses were reduced to one.

⁵⁹ Ibid., Annual Report, p.121.

In the High School in 1912 we find art courses in Grades IX and X. These courses were primarily concerned with drawing and the approach is consistent with that in the Elementary School.

In the 1914 Annual Report,⁶⁰ reference is made to the second annual Summer School for Teachers held in the summer of 1914. Instruction was offered in the so-called special subjects such as agriculture, nature studying, woodwork, art methods, design, drawing and painting and others. The number of courses relating to art indicates that there was a need for more and better training in this field. The reports of the inspectors regarding the low standard of art teaching seems to have been heeded, and it cannot be denied that the Summer School gave art a fair share of the time allotted.

The courses consisted of Art Methods I, Art Methods II, Design I, Drawing and Painting I, Drawing and Painting II. The methods courses seemed to have offered almost as much content as method. Things like procuring, preparation and care of materials were included. It was in Art Methods II that the book, Theory and Practice of Teaching Art by Arthur W. Dow first made its appearance as a text. Dow had revolutionized art teaching by presenting the art structure or design point of view as a contrast to the old idea of copying and representing. Dow's influence slowly invaded our art courses and one of the first

⁶⁰ Annual Report, Department of Education, Province of Alberta, 1914, pp. 58 et sqq.

important changes began to take place in Alberta's approach to art education. The importance of well trained art teachers had been recognized with the inclusion of the five courses in the 1914 Summer School. Along with that the approach was changing and a new set of values were being substituted for the old.

In the Summer School of 1918,⁶¹ Special Certificates were being given in certain fields, among them Elementary Art. Seven courses were offered as follows:

Art Methods I	Art Methods II
Design I	Design II
Drawing and Painting I	Drawing and Painting II
Mechanical Drawing	

Each of these courses represented 33 hours of time in class and so amounted to somewhat less than half of the present University course. However it is only recently that we can offer as ambitious a program in art at Summer School as was offered in these years, and one would be forced to admit that our courses today are not so varied. It should also be pointed out that in 1918 the courses at Summer School carried no credit towards a degree.

Later (1922) it was recognized that art should be a requirement of High School students planning normal entrance. Grade IX art was then made a specific requirement with Art I as optional in Grade X or XI. Manual training was also included among the options. ⁶²

⁶¹ Annual Report, Department of Education, Province of Alberta, 1918, p.35.

⁶² Annual Report, Department of Education, Province of Alberta, Edmonton, 1922 p.26.

A good idea of the popularity of art among the secondary school students at this time may be gained from a survey of fifty town and city schools. The results showed that 3873 students took art as a subject in the three grades IX (compulsory) X, XI. Among the technical and special courses art was the most often taken by High School students. Only physical education comes close in this regard - 3526 students took it in this year.⁶³

At this stage in the history of Alberta's schools, art was receiving a good share of attention. However the attention derived more from enthusiasm than understanding. The programme itself reveals a spurious philosophy, and we can be reasonably sure that the actual practice of art education lagged far behind the programme of studies. It was during this period and from this type of teaching that most present-day laymen obtained their ideas on art and art education. These ideas, once absorbed are difficult to dispel. This makes any change of methods a slow process.

In 1924 a new Programme of Studies was put into operation in the first and second years of High School. J. A. Smith in his Annual Report as Inspector of High Schools makes some comments on the new art course.⁶⁴ He feels that the course provides a good training in theory for those who intend entering the teaching profession and also a fairly careful basis for those

⁶³ Ibid., p. 114.

⁶⁴ Annual Report, Department of Education, Province of Alberta, Edmonton, 1924, p. 20.

who are looking forward to an Art Specialists course. He goes on to say that the course is an improvement on the old course in its organization of material and limitation of topics. Included in the course were sections on The Design and Theory of Colour, Appreciation of Architecture and Fine Art, and Picture Study. Specific criticisms put forward by Smith are as follows: there is too much work to be covered in some sections; materials (i.e. pictures) are often too expensive for most schools; the elimination of Pen and Ink drawing is considered a mistake. Generally Smith finds that the chief value of an art course - inspiration for artistic and original ideas - is lost in an attempt to master rules and theory. He also notes that there is a general complaint among the principals that too much of the home study time is spent on art. Mr. Smith's recognition of the fact that there would be too much emphasis on theory and rules if the course was followed indicates the growing reaction against art as skill and foreshadows later improvements in the program which slowly changed the emphasis from a scientific approach to a more aesthetic approach.

In the 1927 Programme⁶⁵ creativeness was regarded as one of the prime aims in the art course, but it was last on the list which included things such as skills and knowledge.

In 1933 Inspector A. L. Doucette of Vegreville makes this

65 Programme of Studies, Department of Education,
Edmonton, 1927.

statement regarding art in his Inspectorate; "Considering the training received at Normal School teachers tend to slight this subject - especially the 'picture study.'"⁶⁶ This tells us little except that art then as now was often neglected. Smith's report, which has been mentioned, may offer a clue however to the reasons behind the neglect of "picture study."

In the same year Inspector W. E. Hay of Stettler attempts to explain the use of backward methods in the schools in a statement in his annual report.

The tendency of modern educational method is pretty definitely towards facilitating learning by encouraging the pupils to take on jobs involving the enjoyable use of newly acquired ideas and abilities. These jobs consist of manual work with paper, cardboard, pencil, crayon, paste, scissors, pictures and other such material suitable for children's manipulations. It is often the case that the teacher of the ungraded school correctly appreciates modern methods, but does not practise them on account of the board's lack of acquaintance with the fact that learning is accomplished by children in other ways than by reading from text books and reciting from memory."⁶⁷

This passage indicates that the problem of turning theory into practice was as difficult then as it is now. Teachers, after putting in considerable time, studying better methods and developing new techniques, often find that the general public is not at all in sympathy with their approach. The school boards and people of a community often have a suspicion towards any change that they do not understand. This provides education

⁶⁶ Annual Report, Department of Education, Province of Alberta, Edmonton, 1933. p. 42.

⁶⁷ Ibid., p. 45.

with one of the eternal conflicts, which may always be with us.

The emphasis at this time on examinations was as strong in art as it was in other subjects. In 1934 we find that only 65% of those writing the Art 1 paper passed. This is much lower than the average percentage of passes of all the subjects put together, which amounted to 76.15%. This fact certainly betrays the type of thinking that must have been in effect regarding art. Obviously some very high standards had been set and the students were not able to reach them. Perhaps on the other hand these results are attributable to poor teaching. This has been indicated in part by some of the Inspector's reports.

In 1938 after the art programme had again been revised and when we had, probably, the best and most comprehensive statement on art education up to this time, there was still the same story coming from the inspectors in the field.

"In spite of the intent of the revised course in Art to stress the appreciation of art in our every-day lives and surroundings a large number of teachers have not changed their procedures from the actual drawing and painting of the traditional sets of "plates."68

During the late 1930's and early 1940's the new approach was becoming known in Alberta but only on the higher and more specialized levels. There was a general feeling however that the emphasis had changed and inspectors were looking for changes in the art work in the schools. This change was not always found

68 Annual Report, Department of Education, Province of Alberta, Edmonton, 1938, p.48.

and even when it was, the difference between the new and the old was slight. In the summary of inspectors' reports there appeared this statement regarding Grade IX art:

There appears to be little change in the method of teaching this subject and little change in the standard of attainment reached by the pupils. The results are generally on a par with those secured under the old course but there is evidence of slightly increased originality in the pupils' efforts. 69

This statement however points up two facts. First, the writer in referring to "standards of attainment" is admitting allegiance to the older "art as skill" type of thinking. Second, the writer seems to underrate the "slightly increased originality" which if true must surely commend the new program which had been in effect for only one year, and which had to work against all the firmly engrained attitudes and habits that must have been even more difficult to dislodge than they are now. For all this talk of art in Grade IX, which is taken to be in part, at least, typical of all the grades, there was not a large registration in this subject in the very year that the above statement was made. In a table in the Annual Report of 1936,⁷⁰ it is noticed that in town schools there were merely 37 boys and 56 girls taking art. This put art well behind such options as woodwork, military drill and penmanship.

In the High School as a whole (in the same chart) one finds

69 Annual Report, Department of Education, Province of Alberta, Edmonton, 1936, p. 59.

70 Annual Report, Ibid. p. 86.

a total of 1310 taking art. Compared with such other options as bookkeeping and stenography, art again falls short in total registration. Yet it was this same year that the Summer School granted 113 certificates in swimming and only 2 in High School art. It was this same year that found only 60% of Art 1 students passing the course compared with the general average percentage of passes of 71.67%. This indicates that something was amiss somewhere. If the teaching was poor, why were so few teachers taking art certificates?

Most evidence at this time points to a lack of appreciation of the part art should play in the school curriculum. The new course had not yet made its effect felt. Changes in this situation were slow to take effect and art was still very much neglected through the early part of the 1940's.

It must be admitted that during this period of national emergency there existed a great shortage of teachers and with this a shortage of facilities. It seems the first subjects to suffer in periods such as these are the optional subjects in the high school, and the less academic subjects in the elementary school. Thus we find that in the year 1945 only 104 high schools outside of the cities offered Art I and no high school offered Art II. Probably the explanation in the Annual Report for this year gives a satisfactory reason for this seeming neglect.

,.....(the situation)..... may be explained more logically by the fact that teachers require extra Summer Session training in these fields, involving an expenditure of time, money and energy, that did not seem

warranted during the time of international conflict.⁷¹ This seems the more likely when one notes the popularity of art as an option in the intermediate grades where no special qualification is required on the part of the teacher.

It was in 1945 that teacher training was completely taken over by the Faculty of Education. As far as courses in art were concerned there was very little immediate change. The old Normal School art course was continued with slight changes according to the particular certificate or degree the student was working towards. In 1945 the Department of Fine Arts was also established at the University, including in its curriculum music and dramatics. The following year 1946 a Painting Division was established and by 1947 was offering five courses in painting and art history. These courses were the first in art content to be given for credit towards a degree. Thus great progress was made towards better training of art teachers in Alberta in these years.

The 1947 Annual Report of the Department of Education reveals some very interesting opinions regarding the quality of the art being taught at this time. Referring to the Elementary School, the Inspector's Report has this to say: "Art is closely correlated with the enterprise topics, but too often exhibits little originality or creative work."⁷² In the Intermediate

71 Annual Report Department of Education, Province of Alberta, Edmonton, 1945, p. 34.

72 Annual Report Department of Education, Province of Alberta, Edmonton, 1947, p.30.

School conditions were apparently little better. "Too often little attempt is made to make art, community economics and music interesting and vital. In many classrooms the work in art is very stereotyped and there is little development of appreciations (sic) and creative ability."⁷³

These statements are unusual in their forthrightness about a subject which some superintendents tend to overlook, and must certainly give some indication of the state of Art Education in Alberta in this year.

In the last few years there has been no great change in art education. It is noted that in 1948 and 1949 there was a decrease in the number of schools offering Art I in their program. The decrease is great enough for one to suspect a reason behind it. In 1947 and before, over 100 High Schools were offering Art I outside the city. Since 1947 there have been approximately 88 High Schools outside the city offering this subject. The most likely explanation is the return to the rule requiring teachers of Art I to have a Junior Art certificate. This requirement had been waived during the war and for some years immediately following.

Most Art Teachers today feel that although conditions are improving they are not doing so fast enough. The new approach (if one may any longer refer to it as "new") has not been generally disseminated, and where it has been introduced, has not al-

⁷³ Ibid., p. 32.

ways been properly understood. The Programme of Studies⁷⁴ in effect prior to the 1950-51 school term had a very comprehensive if slightly outdated, art course. Some of the statements contained therein are very good and bespeak a sound philosophy. However the emphasis appears still to be on skills and training. In a listing of three factors to be sought in the art programme one finds the following:

- (1) The Knowledge Factor
- (2) The Appreciation Factor
- (3) The Creative Factor

All of these are to receive due emphasis it is stated, but the suspicious placing of the creative factor last on the list seems to suggest the importance accorded it. It is stated, however, and wisely so, that the creative factor should receive emphasis in the lower grades.

In each grade specific instructions are given under each heading (e.g. drawing, design, colour). Also there are suggested lists of prints to be studied for appreciation. Often in these instructions and suggestions there is a disregard of the child's personality, his levels of development. Nothing is said, for example, under the heading "colour" of the child's preference in Grades I, II and III for a colour as an emotionally expressive agent in his work. Colour for the Grade I child is treated from an objective and visual point of view. The child is asked to

74 Programme of Studies for Elementary School, Department of Education, Edmonton, 1940, p. 288.

observe and build up a graphic vocabulary based on the real world when he is not either ready or inclined to do so. Drawing is taught to these grades in the step-by-step method which only confuses the child and later makes his work stereotyped and dependent on adult help. All through this programme there are inconsistencies. Creative expression is referred to but the child is seldom allowed to practice it freely. The knowledge factor and the development of skills seem to have the greater emphasis.

The pictures listed for appreciation are chosen first for their subject matter and second for their sentiment. These prints represent a very narrow concept of art and one cannot overrate the effect on the taste of our children when subjected to one style (not a particularly worthy style of painting at that). Many of the artists represented are second-rate, some of them are obviously mediocre. Examples of pictures suggested for study in Grade V are as follows:

The Santa Fe Trail; Young-Hunter
 The Music Lesson; Terborch
 The Solemn Pledge; Ufer
 The Shepherdess; Le Rolle
 Herd in the Sunlight; Claus
 The Retreat; Leigh
 Frightened Ducks; Benson

One would have difficulty in finding some of these artists in art history books since they do not represent the best in art by any means.

In all fairness the programme does have some good points. For one thing the suggestions for integration are useful and

well conceived. Also it might be said in its favour that it is very definite in what it asks of the teacher. This type of programme would certainly appeal to those teachers not too well versed in the subject, who feel more confident when they can isolate a definite body of material (or facts) and proceed to put them across.

It may also be said of the old Programme of Studies that it subscribed to the idea that art should be inherent in everyday living. This idea was often not brought out in practice however, because of the emphasis placed on the development of techniques and the learning of principles of design.

The Programme for the Intermediate School offers art experiences more appropriate to the needs of the children at this stage. Here again though, too much emphasis is placed on developing of rules and principles and not enough on developing of confidence and freedom in the pupil. The pupil in these grades is all too much concerned, as it is, with the techniques and skills that make up art and he is easily discouraged. Teachers should be made aware of this since this stage is one of the most difficult for the child in many ways. He is changing from an individual who expresses himself largely in an emotional way to an individual who is critically aware of his environment. There is the danger of frustration and discouragement if a naturalistic approach is demanded by the teacher. The creative approach must be uppermost if the child is to continue his art with satisfaction.

The Programme for Art I and Art II is not very comprehensive and has a definite bias towards the technical rather than the creative. Some of the activities suggested are worthwhile if properly taught, but others indicate a regrettable lack of imagination. Art II is merely an outline with the ominous warning prefixed that "Art II should be attempted only in schools having the necessary supplies, equipment and reference material; and only by teachers who have had advanced training in art and present day methods of art instruction."⁷⁵

In the Autumn of 1950 there appeared in use for the first time Bulletin III⁷⁶ to supersede the section on art in the Programme of Studies in use at this time. This bulletin brought the elementary art programme up-to-date and did so in a very simple and practical way. The philosophy behind this bulletin is sound and it is told in most cases in a clear and direct manner. For the first time in the Programme of Studies there appears a section devoted to the developmental stages in creative activity. The knowledge of these stages is basic to good teaching in art and their appearance in Bulletin III is commendable.

The aims and objectives in Bulletin III are rather poorly set down. The ideas are vague and often duplicate each other. This is a serious shortcoming when one realizes that the benefits of art are intangible enough without obscuring them more.

⁷⁵ Programme of Studies for the High School, Bulletin 7, Department of Education, Edmonton, 1946, p.8.

⁷⁶ Bulletin III Department of Education, Province of Alberta, Edmonton, 1950.

However Bulletin III is otherwise sound and is a sign of progress in art teaching in the province.

Another very important innovation of this year 1950-51 was the inclusion of an art series in the Alberta School Broadcasts. These art broadcasts originate in Manitoba where they have been used with the greatest success for several years. It is reported that each year as the children and teachers become better acquainted with the modern approach the results are better. Here in Alberta it is too early to judge the real value of these broadcasts, but the writer has seen many classes in action during these programmes and there is little doubt that the children and the teacher benefit greatly. Unfortunately one often observes teachers using the broadcasts, but counteracting the spirit in which they are given by allowing children to use rulers, erasers and other aids, typical of the imitative art of former years. These broadcasts provide an excellent outlet for the popularizing or publicizing of present-day methods in art. In almost every case observed in the country schools the work done by the children during the Radio Broadcasts was better than that in evidence under the teacher's direction. Not all schools take advantage of these broadcasts but most teachers that do use them feel they are profitable. Criticisms that are made by teachers refer usually to the technical defects of the broadcasts. One frequent comment was that the narrator talks too much; suggests too many pictures to the children, and this does seem to be, in some instances, a valid complaint.

Any study of an educational system is not complete until the students themselves are consulted for their opinions. Over the past two years many Alberta High School graduates have been questioned about the art courses they have taken. Besides this many written statements have been collected, mostly from students in the Faculty of Education. These statements were taken before the students had begun their courses, to prevent any influence that might have reached them. Needless to say it is quite possible that these students know little about the real nature of art and their opinions are not necessarily sound or conclusive. When one is brought up under a system, one becomes accustomed to a certain standard of values, and only with great courage and perception can one criticize the established order.

The question asked of these students was simply "What is your opinion of the art that you have experienced in your school career?" The students were a representative group from all over the province and came from city, town and country schools. A few had Art I and Art II; many had Art I and a large number had taken art only in their Elementary and Junior High School careers.

In grouping the data, the comments were placed in four categories. First, those who liked the Art they had taken and had no criticism of it. Second, those who disliked their Art and had much to criticize. Third, was the group^{that} were divided; that is, liked and approved of certain parts of the course and at the same time criticized other parts that they disliked. The fourth group was made up of vague statements that constituted

no real opinion. The results were as follows:

Liked and approved of their art experiences -----	46%
Disliked and criticized their art experiences -----	28%
Divided -----	13%
No opinion -----	13%

77

The above figures are certainly not startling and perhaps any subject on the curriculum might offer the same results if similarly investigated. But it is significant that less than half of the students could say that they enjoyed their art and that they thought the approach was reasonably good. Perhaps more revealing were the statements themselves. In the group just mentioned that approved of the art courses, approximately one-third stated that they had no ability in art. In fact all through, the statements reveal a sense of timidity and a feeling of inferiority towards art. Some examples of these follow;

"I liked the art courses I have taken but I am not very very artistic."

"I have taken Art I and enjoyed the course although I am not very good."

Other comments criticizing their art went thus;

"My art course was merely a matter of following the teacher's instructions neatly and accurately. I believe an art course should teach the pupil initiative, art appreciation and perception and should allow the student to develop his own style."

"When we were taught art in the primary grades, we were under the impression that, in order to draw well, we had to

77 The total number of students consulted was 171
The figures have been rounded off to whole numbers.

produce a piece of art identical with that of the teachers."

"The art I received in school did not teach me to like it. Those who were gifted with the ability to draw had an extreme advantage over those of us who did not have such a gift."

"I don't believe I had the opportunity nor encouragement in developing any artistic talent in primary schools."

The above statements represent the 28% who disliked and disapproved of the art they had been taught. This group wrote more than any of the other groups. The ones who were satisfied wrote very little on the questionnaire.

It is probably not necessary to use a questionnaire to assess the Art Programme in Alberta at the present time. One can observe some of the products of our schools in their art classes at University. Here the story is always the same. The students approach art in a stiff, stereotyped and unimaginative way. Also they are burdened with a defeatist attitude that only points to an art programme that must ignore, indeed must discourage, free expression and aesthetic values. In most cases art is still a cloistered virtue in our schools. It has not been brought into the realm of the everyday where it can make its appeal to all of our students. It is still primarily aimed at the gifted student.

Not only is art often poorly taught; it is just as often neglected. It is no surprise to go into some country schools and find that art to a large extent has been ignored. In this regard the questionnaire was revealing.

In my education, art was scarcely touched upon, it was considered more of a recreation.

Another says;

.....I feel as if art has been neglected in my studies during my school life.

These are examples of a considerable number of complaints about the relegating of art to a very minor role in the Elementary and Junior High School.

It has already been pointed out that few High Schools teach Art II and even Art I is not as widely taught as it should be. An increase in this neglect would seriously affect the school programmes. Signs however, indicate that art is at least holding its own at present and there are agencies in the province that are helping indirectly to create a greater interest in the visual arts.

The Banff School of Fine Arts is one of these agencies and the influence of this institution cannot be denied. Many teachers have taken advantage of the courses there and quite a few Alberta teachers have become practitioners in the arts and crafts if only in an amateur way. This does not mean that these people are necessarily good art teachers, since we know that one must be more than an artist to give children the experiences that they require, however teachers are becoming interested in arts and handicrafts and this has a very desirable effect. Children too are going to Banff and certainly profit from the experience. The scholarships that are offered have turned more than one High School student into an art career.

Other agencies that serve to increase the art consciousness of Albertans and to help indirectly the Art Programme, are the Department of Extension of the University of Alberta, and the Visual Arts Board of the Department of Economic Affairs. The Department of Extension offers Community Art classes to people in small towns and the Visual Arts Board is doing good work throughout the province in publicizing and encouraging the arts. Alberta is thus becoming more art-conscious and it is becoming so even in the smaller centres. This must surely have a beneficial effect on art education in the final analysis. It may be that here in Alberta we have the beginning of an era where art and life are integrated at all levels. There is no doubt much to be done, many prejudices to break down; many habits to be changed; modes of thinking to be re-examined; values to be redistributed. ^{But} _^ it can be done, and it must be done through education. At present our art education is inadequate for the task. Alberta is probably more art conscious than any ~~other~~ province in Western Canada, and perhaps is the equal of the east in this respect. However we cannot make the same boast about our art education as yet. It lags far behind our exploits in community art. Our problem is to improve our art in the schools so that future generations will grow up with a sensitivity to beauty and good design. Then our people will not only be conscious of the fine arts but also of the useful arts.

The question of what can be done in the future, to improve our art education, is discussed in the following chapter.

CHAPTER V

SUGGESTIONS FOR IMPROVEMENT

This chapter proceeds on the following assumptions, which are regarded as valid in terms of preceding chapters:

(a) That art is an inseparable aspect of normal living for every human being.

(b) That today in the world at large the gulf between art and life is too wide.

(c) That art education can do a great deal towards narrowing this gulf.

(d) That the programme of art in Alberta is at present inadequate for the task and can be greatly improved.

The first consideration of anyone interested in a subject-matter field is the amount of time allotted to the particular subject. Besides the Integrated Program which includes specifically social studies, elementary science, and health education, we have the following subjects listed in the programme of studies; reading, language, writing, arithmetic, physical education, music and art. The more academic or "skill-subjects" such as reading, language and arithmetic will likely receive more emphasis than subjects such as physical education, music and art. However there is nothing officially laid down regarding

the amount of time adequate for each. This makes for flexibility in the many different school situations but at the same time it has the effect of allowing the teacher to fit in certain subjects whenever time is found. Certainly it is very seldom that the reading, language and arithmetic are neglected from a point of view of time. But the same cannot always be said of physical education, music and art. According to their interests and abilities, and often merely to their whims, some teachers ignore almost entirely some of the latter group of subjects. No scientific survey of the time spent on art in the ungraded schools has been made, but schools where these conditions obtain are easily found. Indeed there are teachers who frankly admit that they treat art in this manner and more than this they are prepared to defend their actions.

There should be more direction given regarding the amount of time spent on the different subjects. Most good teachers do not need this but beginners and the more indifferent teachers would profit by some tangible suggestions as to time allotments. It is true that there is usually some art in connection with the Enterprise but this too is purely an arbitrary matter.

In the Junior High School there is a serious neglect of art. At an age when art can do a great deal for the child there should be more provision for art opportunities.

At present it is conceivable that a student in the Junior High School might take only one art course and that in Grade VII. This might be, and sometimes is, the only course that he takes for the remainder of his school career.

The regulations state that "Art is required either in Grade VII or Grade VIII." And in Grade IX, art is optional, being one of eight options. It is difficult to understand why music is taught in both Grade VII and VIII while art is limited to one grade, particularly when so many children receive music experiences and training extra-curricularly. It is agreed that music has a great deal to offer and there is no objection to its place in these grades but why the limitation on art? It might also be pointed out that many more children take music lessons extra-curricularly than take art.

A more general objection in the Grade VII or Grade VIII Programme lies in the emphasis on the more scientific or factual subjects to the neglect of the more liberal or broadening subjects. It is possible for a student in Grade VII to take a course with the following subjects included.

	periods per week
English	5
Social Studies	5
Health & Phys.Ed.	3 - 4
Mathematics	5
General Science	3
Music	2
Typewriting	2 - 3
	<hr/>
Total	25 - 27 periods

Of the 25 - 27 periods in the school week only seven of these courses are taught either all or in part as a skill. Health and physical education can be placed at the centre of the scale and general science, mathematics and typewriting tend towards the factual side in that order.

To go farther in this regard, art should be more often taken by High School students. A short digression at this point will illustrate one reason why this is desirable.

There has been talk of instituting a B.Ed. degree in Art Education and this would be a highly commendable step. However, at present there is no great demand for art teachers. The province of Ontario was in the same position a few years ago. They established a training course for teachers of art but found when these people graduated that there were no jobs for them. After this experience the authorities agreed that they must approach the problem in another way. It was suggested that if art were made a

compulsory subject in the requirements for University entrance the number of students taking art would increase and consequently more specialists in art would have jobs. It is probable that this same approach to the situation here in Alberta would be the best. The number of students taking art should be increased and the demand for specialists in art education would be great enough to warrant the establishment of a B.Ed. in Art or some similar program. In other words there must be a demand before the supply can be trained and brought forth.

The best method of increasing the enrolment in art is either to make it compulsory or else make it a requirement for certain university faculties. At present art is not required by any faculty for entrance. Neither is art acceptable in lieu of any of the Grade XII courses because there is no Art III course that could be equated with Music III or other Grade XII courses. At one time the Faculty of Education required Art I or Music I as a course for entrance but it is doubtful if this regulation was ever enforced and it is no longer in the calendar.

Over the past two years many students in the Faculty of Education were questioned as to whether Art I or Art II was included in their High School programmes. It was found that 42% had no High School art whatsoever, 57% had taken

Art I and 1% had taken Art II.⁷⁸

These results are not very encouraging and point up the need for some action.

If it is not possible at this time to have an Art III course which could be presented as a Grade XII subject for entrance to some faculties, perhaps it would be possible to ask students to include Art I and II in their programs if they are planning to enter certain faculties. The Bachelor of Arts, Bachelor of Science in Household Economics, Bachelor of Education in Household Economics and Bachelor of Education in Industrial Arts would all profit by having high school graduates present a programme which included art. Perhaps Art I and/or Art II should be required for entrance to the above degree programmes as soon as it is feasible to do so.

Probably the one important argument against the above recommendations, is that the art courses in our high schools today are not always worthy enough to be included as entrance requirements. But this objection can be levelled against many courses and we cannot consider art as any different. Also, probably the fact that art is

⁷⁸ 280 students were questioned in this investigation during the 1949-1950 and the 1950-1951 terms, at the University of Alberta.

considered a relatively easy course (or one lacking a great deal of content), hampers it from gaining the respectability of chemistry or latin. If this is true then the art educators job is indeed a difficult one.

To begin now to study the possibilities of including art among University requirements would be to set the ground work for action when the proper time arrives. Art will never play its deserved role in Canadian life if we are to ignore it in the field of Higher Education. We must think of education as well as training, not only in the High Schools, but also in the Universities.

Here the prospective University student has been considered but that is not because the large majority of high school students have been forgotten. Art can play a larger part in their programmes; either by making it a compulsory course up to a higher level or by attempting to attract more into the field. This latter approach is important and the problems involved are not simple. Better courses; better art teachers - these are points at which to aim.

Along with an increased enrolment of students taking the art courses in High School there should be a recognition on the part of school authorities that the art lesson is different from that of other subjects, and therefore requires more time per lesson. It should be made possible

to break away from the one-period idea and make the art period longer by doubling up. This is sometimes difficult to do administratively, but certainly some effort should be made to lengthen the period so as to give the class sufficient time to employ techniques which could not be properly used in the strict confines of the average High School period. Also administrators should recognize the fact that art cannot be effectively taught in any grade where the number of pupils exceed 20 or at the most 25. This is particularly true of the High School Art courses, which however are usually not as crowded as those in the Junior High School.

Programmes of Studies

Mention has been made of the Programmes of Study and the recent Bulletin III has been praised as a forward step, with some reservations. The next thing that must be done is to rewrite the Programmes for the Junior High School and also for Art I and Art II. This should be done in a thoroughgoing manner. There should be a great deal of thought put into these programmes and they should represent the best thinking in art education today. There are many points at which these present programmes are inadequate. One of the most important aspects which must be fully investigated is that of appreciation. Alberta

has never had a very good art appreciation section in her programmes. Some research might be in order to determine what type of paintings appeal to children and further what types of painting they should be acquainted with. In the past the appreciation part of the course has been confined to a very narrow concept.

When the new course is written there must be a broader approach to art advocated; in line with recent developments. There must be a recognition of the fact that art experiences are as wide and as varied as life itself and are not confined strictly to expression in two-dimensional media.

As in Bulletin III there should be a sound philosophy of art stated in order to strengthen the convictions of those who believe in the present-day approach and to convert if possible those who do not subscribe to this approach. The writer believes that there should be many illustrations in a booklet of this sort in order to show teachers examples of good child art.

Supplies and Equipment

Another area where great improvement can be effected is in the matter of supplies. Divisional offices have been slow to recognize that art has changed in the last few years, and teachers are often without the proper

materials with which to carry on an adequate art programme. The supplying of paper is not well planned. Drawing paper which is of little use in the painting class is often the only paper supplied. Furthermore the paper is often too small. One can see teachers sticking two pieces of cartridge drawing paper together in order to get paper of an adequate size for painting. Large rolls of building paper and wrapping paper should be readily available in divisional offices. Often the materials dispensed are not only inappropriate but also are more expensive than is necessary. Newsprint is as cheap a paper as can be purchased and although it is flimsy it is very adaptable. This is one type of paper that all divisions should stock. As teachers make demands for proper materials it is likely that school divisions will make these materials available. Most of the difficulty arises out of the slowness of divisions to realize that ^{as} art has changed, so also have the materials to be used.

Training the Art Specialist

A good art programme in the schools depends a great deal on the training given to the teachers. With the establishment of a Fine Arts Department at the University in 1946, more courses were made available for prospective art teachers. At present there are the following courses

available.-

- Education 132 - Elementary Composition
- Education 152 - Methods of Art Teaching
- Education 232 - History of Art (Primitive
Art to Renaissance)
- Education 332 - Advanced Composition and
Techniques
- Education 432 - History of Art (Renaissance
to Modern)

These courses are all very thorough and worthwhile to a prospective art teacher. There is a need however for a course in crafts to offset the emphasis on a strictly two-dimensional approach. A great deal of the work in art in the lower grades is done in three dimensional media (i.e. clay, construction work, papier mache). A course emphasizing design in materials to give teachers some experience in this aspect of art would be satisfactory. Some of this might be done within the methods course but since this course is only a half course there is very little time available. It must be remembered that even a student majoring in art might not have all of the listed courses. A major consists of three courses and consequently the student would lack a senior painting course and/or a History of Art. This would be a very lean course for a person intending to be a specialist in art. Therefore the question naturally arises as to the possibility of establishing a special B.Ed. degree in Art in order to properly turn out competent art teachers. Perhaps as mentioned

before a B.Ed. in Art is neither possible nor practical at present. But it will be a necessity soon or art education will suffer greatly.

Superintendents and Supervisors

The teaching of creative art is sometimes referred to as a "selling job" and indeed this would seem partly true when one realizes the many barriers of thought and curtains of prejudice that must be brought down. This business of selling art to the public as well as to teachers is very important, for if the parents of children do not understand the modern approach there is danger of them counteracting the work of a good teacher. At present this danger is often a real danger, and an answer must be found in order to allow art to progress more smoothly. Part of the answer lies in the appointment of a Provincial Supervisor of Art and with this, supervisors of art in some of the larger school systems. At present there is no person in the Department of Education who can competently speak for art education. Before teachers and superintendents are fully convinced of the worth of art, it is necessary to have a person in high position and of some stature to speak with authority. Until there is a position such as this created art will not make the strides that it should.

An important step in 1948 was the appointment of a full-time Supervisor of Art for the Edmonton City Schools. This was the first such position in Alberta and has greatly benefitted the teaching of Art in this city. This superintendent spends a great deal of his time in city classrooms but he also talks frequently to Home and School, and other groups in order to make known to the public just what is being done in art education today. The value of this type of work is great, as one can see by the added interest in art education and by the improved quality of the work.

In yet another sphere better work might be done. In some school systems there are travelling art instructors who spend part time at different schools in the division. This is an excellent method of assuring that the pupils are receiving expert guidance. A teacher of this type even in smaller school systems can spend a great deal of time perfecting his techniques and adding to his knowledge and therefore is in a sense a specialist. This procedure should be more widely adopted for the sake of good teaching in art.

It is one thing to train teachers and supervisors of art and to keep them abreast of new developments; but it is another thing entirely, to similarly inform and enlighten superintendents and other administrators. There are few superintendents who are former Art teachers.

Indeed it is too often the case that superintendents are appointed largely from the mathematics and science teachers. In our world of speed and efficiency we are almost compelled to consider matters in this way. Consequently the sciences receive better supervision as is the case with all the skill subjects. The subjects that are more specialized which have no special supervisors and few superintendents who fully understand them, lose out through a certain amount of indifference. In this way art suffers a good deal. One way of improving the situation might be to have supervisors take general courses in the philosophy behind certain specialized subjects such as art. This would give these men more confidence in their work and would increase their effectiveness. It must be acknowledged however that there are many grown-ups today who have not had their creative and appreciative faculties sufficiently developed, and no amount of training or experience would instill the proper outlook in these people. All art can ask is that a fair share of the school superintendents be individuals who are sensitive to the arts in order that these subjects receive their due.

Pleasant and Practical Surroundings

Buildings and equipment should never be overrated as one of the factors in a good educational system. In the final analysis it is the teacher who is the greatest single factor. But at the same time it is generally recognized that pleasant surroundings are very desirable and should be one of the aims of modern education. Pleasant surroundings does not always have to mean modern buildings. A country school can be so fixed up by an enterprising and imaginative teacher that it is a pleasure to work in. More stress should be laid on this factor in teacher-training institutions and by superintendents. The children of course should take part in decorating the school and the teacher would serve as a person of mature taste who would guide and direct. Too often one sees schools lacking good taste in the general decor of the interior; too many pictures or not enough, dull colours and ugly colours, stereo-typed border designs and areas of plain wall space. Teachers should change the exhibits of children's work frequently. Art work from other years should never be left on the walls for a new class to contemplate. The picture level where possible should be low enough for children to see. Good colour prints of Canadian Art, Traditional Art and Modern Art should be made

available for the teachers at low cost. At present teachers can buy silk screen reproductions of Canadian works, which are of ample size, for \$4.00 apiece. Things such as these would be much preferable to the dark and gloomy prints by Millet, Landseer, Gainsborough and others that cost so much and offer so little in real aesthetic pleasure.

In the newer school plants being built there should be provision made - whether immediate use, as such, is to be made of it or not - for an arts and crafts room. This room should not be built in the traditional sense with rows of easel desks and cupboards for still-life objects. An art room to be of most value in today's schools must have provision for doing lab. work. There must be large sinks and hot and cold running water available. Tables should be provided on which a pupil can do reasonably heavy work. An art room should have sufficient tools to carry out minor carpentry projects. Facilities should be extended so that work in clay can be readily carried out. It would be ideal indeed if all the newer High Schools could include a kiln and potter's wheel among their equipment. The changes suggested above are not all-inclusive. They represent some very necessary changes however. It is of course assumed that there will be available space for storage both for

teacher's and pupils' equipment. Also that there will be adequate display space for appreciation lessons and exhibits.

The best manner of looking at paintings is by means of a lantern and slides but at present in our schools we are far from using such expensive equipment. Too long however we have compelled students to look at compositions by the old masters in tones of brown. This manner of showing prints has many obvious disadvantages and unless schools are willing to lay out some funds for large colour prints or for lanterns and slides, the appreciation of paintings in our schools will be taught in this entirely ineffectual manner. The use of lantern and slides means of course that the art room must be equipped that the light can be shut out completely for these periods.

Generally there must be more thought put into the design and construction of a room for art. No longer should it be merely another room with a north lighting as its only recommendation as a room for art activities.

These recommendations will have little immediate effect on the necessary reintegration of art and society. However, it is doubtful if this reintegration can be achieved in any other way outside of education. It does not lie, the writer feels, in mere government aid to the arts. It will not likely come if we are to depend on the

industrial and business world as 20th century Medici. These areas have been probed and there is no example in recent history to indicate that the answer is there. If however, all people are exposed to art as a lively and vital force at the most formative stage of their lives, it may be that we will as a nation become more sensitive to aesthetic values, more aware of the unity of life and environment and more creative in all our activities. We must however, make sure that our approach is sound, we must study our past and apply the lessons learned to the future. We must be sure that we do have art education in our schools not merely art training - only when we are sure can we expect our country to be a complete and balanced society. And that is per**haps** all one can ask - that we have a balanced society. Art education is not a cure-all for the world's ills, but it can restore the world to a more even balance, and that today is what is needed more than anything else.

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1. The first part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

$$f(x) = \int_0^x \frac{1}{1+t^2} dt$$

It is well known that this function is the arctangent function, i.e. $f(x) = \arctan x$.

The second part of the paper is devoted to the study of the properties of the function $g(x)$ defined by the equation

$$g(x) = \int_0^x \frac{1}{1+t^4} dt$$

It is well known that this function is the function $g(x) = \frac{1}{3} \arctan \frac{x}{\sqrt{1-x^2}}$.

The third part of the paper is devoted to the study of the properties of the function $h(x)$ defined by the equation

$$h(x) = \int_0^x \frac{1}{1+t^6} dt$$

It is well known that this function is the function $h(x) = \frac{1}{5} \arctan \frac{x}{\sqrt{1-x^2}}$.

The fourth part of the paper is devoted to the study of the properties of the function $k(x)$ defined by the equation

$$k(x) = \int_0^x \frac{1}{1+t^8} dt$$

It is well known that this function is the function $k(x) = \frac{1}{7} \arctan \frac{x}{\sqrt{1-x^2}}$.

The fifth part of the paper is devoted to the study of the properties of the function $l(x)$ defined by the equation

$$l(x) = \int_0^x \frac{1}{1+t^{10}} dt$$

It is well known that this function is the function $l(x) = \frac{1}{9} \arctan \frac{x}{\sqrt{1-x^2}}$.

The sixth part of the paper is devoted to the study of the properties of the function $m(x)$ defined by the equation

$$m(x) = \int_0^x \frac{1}{1+t^{12}} dt$$

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